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American SQUARES

The Magazine of American Square Dancing



Vol. XII ♦ DECEMBER ♦♦ 1956 ♦ No. 4

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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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"To resist the influence of fashion except when it conforms to good taste is a teacher's duty; and if he has studied his vocation, making himself equal to its requirements, he has a right to assert his knowledge."

—"Dancing", Allen Dodsworth, 1888

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More About Bigger and Better

In the issue of October 1956, we wrote an editorial entitled "How Much better is BIG?" which dealt with the values of the small groups over large dances. Many of our readers commented on this, and one, with a long memory, said, "Isn't this a good time to reprint the poem you had in the July 1954 issue?"

We went hunting through our files and found what he meant—a bit of ogden-nashery written by Jessie MacWilliams of New Jersey. And yes, he was so correct. This is exactly the right time to remind you of a few vital facts as penned by Mrs. MacWilliams.

When we all first went to a square dance we thought it was supposed to be fun.
We stuck together closer than an oyster

And got much moister.

We thought all you had to do was swing and stomp and run

And begin when the music began, and end when it ended,

But our ways were mended.

Some people who knew how came and danced in our square.

They pushed us here and pulled us there.

They taught us to start exactly four beats after the caller said so

And the difference between do si do (verb) and the noun do sido.

We learned allemande thar and down the lane and turn back three,

We worked much harder than the Women Voters or the Little Symphony.

We made the Exhibition Set, and we were jolly good.

We could dance right through the latest hash and breaks from Hollywood.

Then they said "It's good politics

Not to be cliques—

You've got to mix!"

So we went to dance with some people who had just started to come.

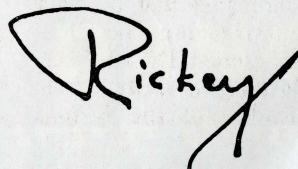
Boy, were they dumb!

They couldn't do the triple allemande, and they didn't care!

They thought square dancing was supposed to be fun, and that's why
they came there.

And now where are we?

Back in their basement with them, dancing Nelly Gray and Red River Valley.

A stylized, handwritten signature in black ink that reads "Riskey". The letter "R" is large and loops around the "iskey" part, which is written in a cursive, flowing style.

PEOPLE WORTH KNOWING



Sally Ray

In these days when juvenile delinquents crowd professional criminals off the police blotters and a goodly slice of the country's teen-agers take a bump-and-grind artist as their idol, we think that any person who can take several hundred children from "problem" areas of a metropolis and with this unlikely material build up a city-wide folk festival that wins not only the plaudits of officials and educators but the approval of the children themselves, really deserves listing as a person worth knowing.

Sally Ray originally became interested in the dance medium as a modern dance student with Charles Weidman and in the Martha Graham School. On joining the old International YWCA in New York, she found the ethnic dances as performed by the Dance group there (directed by Lola DeGrille) more intriguing, and when the Y closed she joined Dance Caravan, a group formed to study ethnic dances under leaders of the various nationalities.

Miss Ray is on the staff of several organizations, such as Riverdale Temple, the Hebrew Culture Council, Downtown Community School and various children's and adult resorts, but the connection that to our mind is most outstanding is her work with the Boy's Athletic League. This is a New York City social welfare agency that sponsors city-wide athletic competition. In 1953 the directors of this agency were casting about for some large scale activity that would appeal to both boys and girls and, with considerable trepidation, decided to try a folk dance festival. Miss Ray was given the task of organizing this project, teaching the dances to the children, coaxing them to cooperate, persuading them to make their own costumes, etc. The result was such an outstanding event from the viewpoint of both sponsors and participants that it was decided to continue the festival as an annual event.

The last Spring Folk Dance Festival held in New York's huge Manhattan Center with over 500 participants was a wonderful example of what can be done with children; the children represented thirty social agencies of New York City including Y.M.C.A., Y.M.H.A., settlement and community centers and in the general folk dancing for all, these children, many from "tough" sections, danced together in harmony.

We must congratulate Miss Ray on this accomplishment in particular, and inquire . . . probably unctactfully . . . just what **your** community is doing along these lines. Remember that "well-wishing" the dance movement has but little solid impact and today's children are tomorrow's adult folk and square dancers.

Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

However often one may read of the "exhilaration" of waltzing, in actuality the waltz has a smoothing effect on motion in the ballroom, so perhaps it is well that another new concept of rhythmic motion also moved into the picture in the first half of this century. The polka appeared on the scene later than the waltz, but to the everlasting chagrin of writers who seek materials from the old records to support nosologies praising the waltz as "the dance for all of time," it rapidly overtook the three-quarter time dance, and spread like wildfire all over the European and American world.

On the exact origin of the polka our research is handicapped by the overactive and romantic imaginations of the writers who found that **anything** they wrote about the polka was assured of publication, so great was the popularity of the new dance. The story of it being made up by a Bohemian peasant girl just at the moment that a well-known dance master and musician happened by, would today be recognized as a concoction of the dancing-master's press-agent . . . I suspect that the little Bohemian peasant girl was a figment of the imagination of some hack writer. Bohemian music with similar measures date back long before this time and the dances done to such rhythms must have had some relationship to the basic polka step, whether or not performed as a couple dance in closed embrace.

Pretty stories aside, according to the records the polka was introduced to society at Prague in 1835; in 1840 it was introduced on the stage of the Odeon in Paris. It was instantly snapped up by the Paris dance masters, notably Cellarius, and introduced

into the fashionable salons and by 1844 had become a world-wide madness, not only in society, but among the common people. Materials, garments, hair-dos, taverns, drinks, ships and Heaven only knows what other unrelated items were named after the new rage.

By this time, whatever the original step had been, the polka had acquired figures, including the "heel and toe" pattern still known today, and had already invaded the quadrilles; we find the "London Polka Quadrille" mentioned in the "Illustrated London News" in 1845.

Considering the communication and travel facilities of the era, the rapidity with which the polka spread in America was incredible; it is mentioned in the New York "Evening Post" as early as 1845, General Scott's soldiers (1847) danced the polka, and polka quadrilles were danced in California dance halls in the early 1850's.

The polka mania died out in fashionable circles in Europe after a frenzied course, but was so thoroughly taken over by the peasantry that even today it is rare to find any country district in Europe where the people do not polka. In America the dance ran on in society until the end of the century, both in its couple dance form and in fancy quadrille formations. Among the common people we may consider the effect even more lasting; the influence of the polka rhythm on the American square dance that was evolving from the formal quadrille has never been properly evaluated, but a study of the changing style in spirit, music and execution leaves little doubt that the polka helped promote a drastic change from the old sedate formality.

To be continued.

HERE AND THERE

Canada calling you? The Bulletin Committee of the Ottawa Valley SD Assn. announces that any dancers going North are welcome at the clubs in their area. Contact Al Suek, Pres., 1023 Peel St., Ottawa. Fifteen groups are mentioned in the Bulletin.

Pittsburgh, Pa. is hep to the hoe-down these days; the Downtown YMCA even publishes a S & FR bulletin. They have square dances at the Y on Friday evenings and a folk dance group (taught by Mary Zukosky) on 1st and 3rd Thursdays (at 14 Wood St.). And an all-night New Years SD is scheduled . . . reservations required.

Sweet Kentucky Babes? The "Sugar Foots", a square dance group sponsored by the Louisville (Ky.) city recreation department won second place in the Ky. State Fair SD Contest, with Hanson Hunn calling. First place was taken by the "Promenaders" from St. Matthews, Ky. In the International Fiddle Contest, Sleepy Marlin took first place for the second year in a row.

Seaway Area (N. Y.) If you plan to visit "the largest earth-moving project in the world" and would like to drop in on a local square dance, write to G. Manville Badger, Star Route, Massena, N. Y.

Columbus Daze? Anyone living in, or visiting at, Columbus, Ohio, who may be wandering around in a daze looking for a place to square dance may contact Dick Poole, Sec. of The Do-Si-Do Dance Club at Hudson 8-5292.

The Nat. SD Convention (St. Louis, June 13-15) is boasting of 204 deposits on reservations already.

Marvin Shilling will call for the Valley SD Assn. at Brownsville (Jacob Brown Audit.) on Dec. 8th.

Teens are at it. 7th and 8th graders comprise the membership of the Teen Twirlers, Atlanta, Ga. Some have already affiliated with the Ga. Fed. of SD. Come on, callers and dancers; grab the teen-agers in your area . . . after all, many of the "old-timers" do wear out!

Here to stay. Some people have the proper confidence in the permanent status of square dancing; Tom Hoffman opened Danceland Ranch, a new square dance hall. Seven miles south of Harrisburg, Pa., if you are in that area. It's a modern ballroom with good acoustics.

North Dakota happily reports that more callers are joining the N.D.S.D. Association; hope the "just plain dancers" are increasing in proportion.

Out Illinois way we note that they realize the value of advertising. The VALLEY TWIRLERS of Aurora have reflector stickers to put on their automobiles and boost their club. Just remember folks: people don't go to places they don't know exist. Needle your advertising committee.

Cooperation. The Country Dance Society of America cancelled their regular Saturday night square dance as a Courtesy to the New York Square Dance Caller's Association who held their Fall Festival on Saturday, Nov. 17.

* * *

"Unfortunately, so little attention has been given to these dances of late years that when a quadrille is required to open one of our great balls, scarcely eight persons can be found capable of rendering the dance worthy of the occasion or of themselves."

—"Dancing", Allen Dodsworth, 1888

* * *

The Waltz - Dance of Freedom

By Vernon W. Johnson

In the sixteenth and seventeenth centuries, as Man was emerging from the confinement of the Middle Ages, he began to assert himself in many fields of religion and art. Witness to this is the Reformation in religion; the Renaissance in painting; and the wonderful works of music composed in this period. So, too, did Man seek new freedom of expression in the Dance — and the Waltz was the result of that search.

This is how it came about:

For centuries the dances were executed in duple-meter — $2/4$ or $4/4$ time. These dances were very much patterned which allowed the dancer little room for individual expression. He had to dance the pattern or be out of step with the other dancers. With the coming of $3/4$ music the dancer felt a new medium of expression.

The first of these triple-meter dances that we have knowledge of were: The Drehtanz (could this mean 3 dance?) which appeared in the 16th Century Germany; the Landler, which received its name from the Landler, which received its name from the Landel region of the Austrian Alps whence it was first known about 1580; and La Volta (to turn) a dance originating in Northern Italy.

At first the triple-meter dance was performed with wild, wide steps by the peasants, but when it reached higher society the steps became shorter and more elegant. A writer of the times is quoted thus, "... a courtly dance where in polite fashion each maiden clasps her lover and they dance with light steps so that mind and heart rejoice."

However, there was something about the new triple-meter dance that provoked opposition among the 16th

Century moralists. In the late 1500's the German Dreher, with its violent whirling and leaping, had degenerated into a dance that was considered immoral. Many clerics and other cultural leaders opposed this kind of dancing and the fight reached huge proportions with the Reformation. Martin Luther, who was a good dancer and who approved dancing as a social and recreational pastime, was against the Dreher, although he did not condemn the dance as much as he did the manner in which the dancers conducted themselves. Another pastor opposed the "Weltanz" because of "... the shameless swinging . . . which at times makes the skirts of the damsels . . . fly above their girdles or even over their heads."

Thus, in 16th Century Germany, Church and Society disapproved of the "Dreher," the "Weltanz," and other whirling dances, and the authorities attempted to restrict all dancing that used these "unseemly turns." This condition lasted for more than a century until in 1760 the Waltz was officially prohibited by the Church.

However, the youth of the day would not be denied, and it is known that Goethe — while a student at Strasbourg in 1765 — would slip away and dance the dance in which they moved "as spheres rolling about in the universe."

Strange as it might seem, other countries did not share the German opposition. In France the "Volte" received royal sanction and was accepted in court circles. King Leopold I of Austria approved and was considered a good dancer of the "Landler." The $3/4$ dance became very fashionable in England where it was danced cheek-to-cheek, and Shakespeare's Henry

VIII records that it was good manners to kiss one's partner when dancing.

The continental dancers of the 17th Century, facing the sustained opposition of both Church and Society, began to accept a more regimented style of dancing. Foremost of these were the Minuet and the Gavotte, with which France dominated the European ball rooms for more than a hundred years. It is interesting to note that during this period there was a great difference between the Folk-dance and the Court-dance.

The cycle of dancing changed again with the rise of the bourgeois class in Europe. The transition in the mid-18th Century, which witnessed the middle-class taste turn from the opera to the musical comedy; from the arias to the popular style song; also noted a revived interest in the folk-songs and folk-dances.

With this change came a desire for a change in rhythm, and the people turned again to the dance in 3/4 time. At this date, these dances: The Dreher, drehtanz, Weltanz, Landler, Walzer, Walzen, the Volta, the Volte and the Valse, had become more socially acceptable. Mindful of the one-time opposition to the turning dance the dancers slowed their revolutions to a more decorous movement. So — the Waltz began to be received and approved in polite Society.

The composers of the time — the Strauss'es (father and son), Franz Lehar, Franz Schubert, and others — helped to establish the Waltz because the triple-meter gave a new liveliness to the composer as well as the dancer. The magic of the 3/4 tempo opened up avenues of musical expression never before attempted — and the composer, the player, the singer, and the dancer welcomed this new freedom.

Michael Kelly, a friend of Mozarts, records, "The people of my time (about 1783) were dancing-mad.

Vienna ladies would not let anything interfere with their enjoyment of the Waltz . . . not even pregnancy."

By 1801 the Waltz was described as one of "the most expressive of dances," and was termed "a general favorite and is so fashionable that . . . no leading dancer who wishes to recommend himself favorably to his lady, date omit the Waltz."

The early 19th Century saw the Waltz come into its own. The Vienna of Beethoven and Schubert had to build huge dance halls to accommodate the teeming devotees. One — The Apollo — was so large, 6000 persons could dance in it at one time.

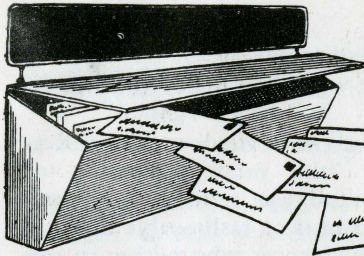
Viennese waltzing received its strongest impetus with the Peace Congress of 1814-15. It was said of the delegates that "they did not walk, they danced." Certainly these countless strangers returned home carrying with them the captivating charm of the Viennese Waltz.

The Waltz has done away with courtly restrictions and trite regimentation. Having no prescribed regulations, each couple may execute the movements freely, turning at will, so long as their progress is in a general counter-clockwise direction around the room. Incidentally, this is symbolic of the movement of the planets around the Sun. This philosophic style of dancing denies an exclusive authority and gives higher significance to the individual will.

Thus, despite the competition of other dance-steps, the Waltz is still a favorite and continues to show that it is the Dance of Freedom.

(Vernon W. Johnson
Black Mountain, N. C.
Oct. 15, 1956)

(Resources: Dance Encyclopedia, Chujoy; World History of the Dance, Sachs; History of the Waltz, Reeser)



LETTERS

FROM

OUR READERS

That Convention Again!

Dear Rickey:

Being an American Squares news correspondent from the Washington area, and having been a member of the Atlantic Convention organization here from its first meeting, I would like to comment on the letter in your October issue signed "Washingtonian."

I don't know where he got the impression that the convention planning has brought out the worst in everybody. On the contrary, we—the dancers—are delighted that even in this early stage of the convention, widely separated dance groups representing more than 65 clubs in the area are being brought together by their common enthusiasm and eagerness to work for a real bang-up convention.

"Washingtonian" complains that "callers have been ruled out." Well, this being a dancers' convention, naturally the convention organization is composed of dancers. Aren't callers' conventions organized by callers?

Seriously though, the dancers here feel exceptionally fortunate because there is a well organized callers association in the area—NCASDLA. In fact, the first person the first official committee telephone call went out to was Neil Carson, who works on the NCASDLA Bulletin. Neil's prompt courteous help is a good indication of the kind of cooperation the dancers organization may expect from the callers organization in the future. And we know there will be many times when we will need the help and advice of our callers.

As far as those who are both dancers and callers, it is for the individual himself to decide in which capacity he will attend the convention. But for dancers and callers alike we are going to make this the "most-fun" convention of all.

—Helen W. Denson, Wash., D.C.

A Nice Gesture

Twice American Squares has mentioned the name Billy Foster. The first time was a year, perhaps two years ago. The most recent mention of Billy's name was in the October 1956 issue where, in The Oracle, The Pokey-O or Bouquet Waltz was described with an accompanying historical background of the dance. Billy is a quiet little old farmer from Delaware, Ohio. His contribution to Ohio style dancing through his many years has been recognized by Ohio State University where Billy Foster has been preserved for posterity on wax with a recent recording of several of his favorites.

Now Billy is sick, very sick. We can listen to his recordings, but, it is said, we'll never again dance to the live Billy. Always eager to assist one with his vast store of knowledge of Folk Dancing, Billy once told me that he certainly doesn't want to carry to the grave, as he put it, "what little I know" without sharing it.

Wouldn't it be a nice gesture, without elaborating on the seriousness of his illness, to suggest, by an article in American Squares, that your readers send "get well" cards to him? I don't

know his home address in Delaware, Ohio, but anything sent to him c/o Lynn Rourhbaugh, Cooperative Recreation Service in that city would reach him. What more fitting tribute to a man who was great and didn't know it.

—J. D. O'Sullivan

The Typist Did It

Dear Rickey:

I have talked personally to five people that were at the Atlantic Convention and they all say that on their big night—Saturday—they had about 100 squares, plus sitter-outs for a total of about 1,000 people. Unofficial reports for the both days was about 1,600. But in your editorial you say you called to 15,000.

Your editorial was real good—I think you are exactly right—but I don't get the point of overstating the convention crowd. I know it helps, sometimes, to build the future of a project by enlarging the prospects, but I'm afraid it won't help when stated this far out of line.

—Guy W. Gentry, Okla. City, Okla.

(Our original figures was 1,500 based on estimates from the people in Boston. Our typist upped it to 15,000 and we failed to catch the error. We apologize and publish the correct estimate of 1,500.—Rickey)

The Long, Long Trailers

Dear Frank:

I noticed in the last issue of AMERICAN SQUARES that some dancers say they drive 100 miles to dance and I know that many must do that and maybe more.

Many of our club drive from Price to Grand Junction, Colorado. Also we go as a group to Cedar City, Utah, a distance of 235 miles, for four hours

of dancing, and I have met some very fine people this way.

Maybe we are a little "touched in the head" . . . but, it's fun!

Keep up your good work in "Record Reviews"; I have bought some you didn't like and never used them after one hearing. I think you should review all records you sell and let us know what you think about them.

—Leonard Shield, Price, Utah

Dear Rickey,

The Washington dancers are setting up their organization to entertain the Atlantic Square Dance Convention in 1957 **without** callers in order to eliminate those with such a cynical attitude as that expressed by "Washingtonian." If his item states his true feeling, he'd better return to his gardening!

—A Washington Dancer

"Service on all record orders which I have sent you has been almost unbelievably prompt. Thank you."

—Lorraine Staats,
Williamstown, W. Va.

Gentlemen:

Thanks for an excellent magazine. Thanks for many wonderful ideas. And more particularly, thanks for the knowledge of what is going on in the East. We hate to admit it, but some good things **do** come out of the East.

—Ross Haynes,
Edmonton, Alta., Canada

CANADIANS

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books for square, round,
folk and contra dances

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RECORD REVIEWS

This month we have a guest in the record review department; Dudley Briggs, one of New England's favorite callers and the author of "Thirty Contras from New England." Dud is one of the country's leading contra-dance experts and it is most fitting that he should be the one to review the new Folkraft contra records.

Folkraft Records, 10 inch plastic, 78 rpm

Price \$1.05

#1243 Portland Fancy. Contra dance with calls by Frank Kaltman.

Very ably called by Frank Kaltman, this traditional contra may be danced as a progressive circle or as a line dance. The flip side is the traditional music in 6/3 time. It is good to have a really fine record of this dance.

#1244 Fireman's Dance. Contra with calls by Frank Kaltman

This very traditional and interesting dance is admirably called by Frank Kaltman exactly as notated in the Ford book "Good Morning." Traditionally done at the Fireman's Ball in New England, it is fun for both new contra dancers and old hands. A lively circle contra. Flip side is the instrumental.

#1246 Lady Walpole's Reel. Contral with calls by Frank Kaltman.

Frank Kaltman does the honors on this precisely phrased version of the very famous contra. The prompt style of calling is beautifully phrased and neither the call nor the music interfere with each other, but both assume their proper places. The flip side is the instrumental, "Lamplighter's Hornpipe."

#1259 Fairfield Fancy. Contra with calls by Bob Brundage.

Bob Brundage does a flawless job of calling this interesting creation by Dick Forscher. The calls are the clearest we have ever heard on a contra record. The music is the fascinating minor tune, "Paddy on the Turnpike," which is perfect for the smooth flow of the figure. This is truly a superlative contra record. Flip side is the instrumental and is equally good for squares and contras.

#1257 Haymaker's Jig. Contra with calls by Bob Brundage.

Again Bob Brundage does a beautiful job of contra calling. This dance, suitable for beginners and experienced dancers alike, is a smooth, relaxed and easy routine. Very clearly called, it is a joy for both the listener and the dancer. Flip side is the instrumental, a tune called "Lady in the Boat" in 6/8 time.

The new series of contra records without calls which Folkraft has been issuing in the past two years have set new standards in the field of contra

music and have been largely responsible for the wave of interest in contras. Now these new records with calls fill a long-felt need for contra records in which the traditional tune is beautifully played at exactly the right tempo and subordinated to the calls so that the voice is perfectly clear over the music. These records will delight contra dancers and make many new friends for this pleasant kind of music.

Sincerely
Hud

Hey dancers! Hey Callers! Hey, hey! HEY!

Johnny Schultz &

Jerry Jacka

—Team up once again to bring you the DANCIN'-EST,
most INTERESTING square dance record of the year—

"STEP RIGHT UP AND

SAY HOWDY

(Flip record)

#8123 - 78 RPM

#S8123 - 45 RPM

We guarantee that you have NEVER heard
a square dance record quite like this one.

AND FOR YOU CALLERS — an EXTRA SURPRISE; because the new
OLD TIMER release actually helps you get the crowd in that "makes 'em
want to dance" mood. SOoo, don't dare miss this one — and it's another
JOHNNY SCHULTZ original dance.

Old Timer Record Company

3703 N. 7th STREET

PHOENIX, ARIZONA

THE



RACLE

"Dear Oracle: I have been much intrigued with the quotations from old dance books that AMERICAN SQUARES has been using for 'fillers,' especially those dealing with etiquette. Just how far do you think today's dancers could be persuaded to follow the advices of the old dance masters?"

—Mrs. V. K., Albany, N. Y.

Dear Mrs. V.K.: While we have come a long way from the Victorian behaviour patterns that went with the days of great-grandmother's pantaloons, the Oracle suggests that a study of the following passports to the best social circles may furnish excellent ideas for your New Year's resolutions. In line with the new 'Do-it-yourself' trend, examine these finger shaking edicts from the writings of the dancing masters of the last century and assemble your own kit.

Dick's Quadrille Book and Ball-room Prompter. 1894

"The remarks on etiquette, as applied to the ballroom, are practical and divested of all tendency to sentimentality or mawkishness. A lady is expected to behave in a manner becoming a lady, and a gentleman should always treat her as such. Gentlemen and ladies do not enter a ballroom arm-in-arm, even if they are husband and wife. A lady enters in advance of her escort, or side by side with the young girl she is chaperoning."

Oracle adds: "... and if she is the Caller's wife, she should limit her load to one record case and two loud speakers."

Dick's Quadrille Book and Ball-room Prompter. 1894

"In a Quadrille or other dance, while awaiting the music, or their turn in the figure, a lady and a gentleman should avoid long conversations, as they are apt to interfere with the progress of the dance; while on the other hand, a gentleman should not stand like an automaton, as though he were afraid of his partner, but endeavor to render himself agreeable by those 'airy nothings' which amuse for the moment and are in harmony with the occasion."

Oracle suggests the following 'airy nothings':

"Hi Ya Babe!"

"Would you like me to twirl you on the Grand Right and Left?"

"Where are they dancing the 'after-after-dance' dance?"

"Isn't it fun?"

Dick's Quadrille Book and Ball-room Prompter. 1894

"When a lady is standing in a Quadrille, though not engaged in dancing, a gentleman not acquainted with her partner should not converse with her."

Oracle says: "Except, of course, if she winks at him."

Encyclopedia Britannica.

"All through the history of social dancing, it was customary for the gentleman to kiss his partner at the conclusion of the dance, and he would have been considered uncouth and gauche had he not paid this delicate compliment."

Oracle exclaims: "Let's start this grand old custom over again."

Complete Ball-Room Hand Book. Elias Howe, 1858, Boston.

"As it is considered a violation of etiquette for man and wife to dance together, they should avoid doing so."

Oracle wonders: "Ah, but what happens to the matching costumes?"

Complete Ball-Room Hand Book. Elias Howe, 1858, Boston.

"Persons who have no ear for music, that is to say, a false one, ought to refrain from dancing."

Oracle suggests: "Take up calling instead."

The Art of Dancing. Judson Sause. 1889, Chicago.

"In turning partners in the general Quadrilles, the movement should be executed by joining hands. It is not proper for the gentleman to place his arm around the waist of the lady."

Oracle laments: "Alas, those waist-od opportunities."

Complete Ball-Room Hand Book. Elias Howe, 1858, Boston.

"The musicians should not be elevated too much, especially if the ceiling of the room is low, as the unwholesome air that arises from a crowded room is not only injurious to the musicians, but it has a very bad effect on the instruments. The prompter or caller should, however, be elevated enough to be able to see all parts of the ball-room."

Oracle agrees: "Still true today. Callers are not affected by their own hot air."

Clendenen's Quadrille Book. 1899, Chicago.

"The ladies' dressing-room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven."

Oracle opines: "In China such a person would be a 'Pekin Tom'."

The Art of Dancing. Ferrero, 1859, New York.

"The dress of a gentleman should be such as not to excite any special observation, unless it be for neatness or propriety. The utmost care should be exercised to avoid even the appearance of desiring to attract attention."

Sorry folks, that is all for the moment; Oracle just dashed out to cancel an order for a fluorescent embroidered cowboy shirt in favor of a more modest purple and orange polka-dot.



We wish to apologize

We are sorry that due to technical reasons beyond our control, our #737 Boll Weevil/Skating Down Yonder, #738 Gal with the Yaller Shoes/The Gal Who Invented Kissin' and the Dual Key Instruments #1037 and #1038 were late being released, but we are sure you will find they were worth waiting for.

To avoid this in the future, Marlinda is now pressing it's own Records.

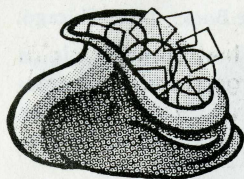
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1159 Broad St., Newark, N. J.

MARLINDA RECORDS

618 S. Glenwood Place Burbank, California



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

DIXIE CHAIN

a "new" term

Two pairs of people in single file meet to start a grand right and left, leading people giving each other right hands, moving on with left to next and go past to do whatever comes next; each follower, or second person in the single file, simply takes the offered hand and follows in the (very brief) grand right and left, going past for whatever comes next.

We doubt that this one'll last very long at all, but for those who want 'em here are a couple of examples using this call:

* * *

DIZZY CHAIN

(Lou Hughes & Madeine Allen,
Calif., 1956)

(From a promenade)

One and three you wheel around

*Two ladies chain, turn 'em around

Same two ladies Dixie Chain

On to the next

(Repeat from * two more times, then:)

Two ladies chain, turn 'em around

Face those two and cross trail thru

There's your corner, allemande left . . .
etc.

* * *

TWO TIMING DIXIE

(Bill Owen, Woodacre, Calif., 1956)

Allemande left you're on your way

Go right and left then half sashay

Gents two and four only resashay

All four gents go forward and back

(Each head gent with his right hand
gent on his right)

Pass thru across the track

Separate go around just two

Hook on the ends and form two lines

Forward and back in time to the fiddle

Pass thru then face the middle

DIXIE CHAIN with all your might

Ladies turn left gents star by the right

(Ladies moving ccw. around outside the
gents' star)

Ladies move and around you go

**Turn your partner left and do paso . . .
etc.**

* * *

DID IT SO WELL

Tune: Eleven More Months.

First gent out and kneel* to the girl,

You kneel to the girl you do;

You did it so well, you do it again,

You kneel to the girl you do.

On to the next and scratch her back*,

You scratch her back you do;

You did it so well, you do it again,

You scratch her back you do.

On to the next and kiss* the girl,

You kiss the girl you do;

You did it so well you do it again,

You kiss the girl you do.

**Now run away home and swing your
own.**

You swing your partner round;

Oh, put your arm around your girl

And promenade the town.

*These actions are varied each time (except the kissing if the crowd are "kissin' cousins"), and after all the gents have had their turn, the ladies are called out. As a suggestion for alternate actions try these: bow, swing, dos-a-dos, bumps-a-daisy, hug, squeeze, pick up, tickle ribs, pull out shirt, bite ear, pull nose, take off shoe, kick shins, hold hand, kiss foot, muss hair, etc. This is an old number in New Jersey, but as we receive many requests for it we borrowed this version from "Kissin' Games and Smootch Dances."

* * *

SQUARE DANCE BLUES

Original call and music by

Johnny Schultz, Phoenix, Arizona

Come on you swing your partner, go
round and round

Gents star left three quarters round

To your corner lady

Turn that lady with the right hand
around

Gents star left across the town

To original right hand lady

Turn that lady for a wagon wheel

Spin 'em boys and let 'em squeal

Gents star left and the girls hook on

Star promenade you travel on

Gents back out and four ladies chain

Go straight across the square

Turn 'em boys and swing

The right hand lady, she's your dear

Original partner

Promenade the floor with the girl you
adore

And swing her to those square dance
blues.

Intro, break, and ending

Figure #1

Walk all around your corner lady

Come back home and promenade

Gents keep going just as you are

Girls roll into a right hand star

Pass 'em once and on you go

Meet her again and do paso

Partner left and don't fall down

To your corner lady with the right
hand around

Partner left, the gents star right

(a) Go once around that square

(b) Turn your partner by the left,
promenade that corner fair

Original corner

(c) Now you take that new girl home

(d) And you treat her like your own

And then you swing her to those
square dance blues.

Figure #2

Same as Figure #1 except for the sub-
stitution of these four lines:

(a) Go straight across the town

(b) Allemande left and a grand right
and left go round the town

(c) When you meet that brand new girl

(d) You promenade go round the world

Sequence: Intro, Fig. #1, Fig. #2,
Break, Fig. #1, Fig. #2, Ending.

GO MAN GO

(Jerry Helt, Cincinnati, Ohio, 1956)

Couples one and three go forward and
back

Pass right thru and separate

Couple one around two couple three
around one

(Lady 1 go right around two people,
gent 1 go left around two people; lady
and gent 3 go around 1, similarly.)

Four in line at the sides you stand

Forward eight and eight fall back

Couples at the end of the line pass
thru

Turn alone and everybody star by the
left

Ladies step out and take a back track

Pass your partner the first time around
then

Allemande right with your partner . . .
etc.

THREE-QUARTER CHAIN

variation

(George Waudby, Tucson, Ariz., 1956)

Head ladies chain $\frac{3}{4}$ around

Head gents promenade $\frac{1}{4}$ to the
right

(Each head lady moves between her
right hand couple to meet her partner
who turns her as in a normal ladies
chain and sends her between the same
people again and back to the center.)

Head ladies chain $\frac{3}{4}$ around

Head gents promenade $\frac{1}{4}$ to the
right

(Repeat above except there's no
couple to chain between; now each
head couple is in opposite position.)

Side two couples right and left thru

Head two couples right and left thru

(Repeat $\frac{3}{4}$ chain two times for side
couples and everyone will be back
home again.)

* * *

THUNDERBIRD

By Jack Logan
Castro Valley, California

Record: Marlinda #732 (with calls)
#1032 (instrumental)

First and third, bow and swing,
Go round and round with the pretty
little thing,

Go forward up and back like that,
Forward again and box the gnat.
Trail through, the other way back,
Trail through, go around just two—
Around two to a four in line,
Go forward eight and back in time.
Arch in the middle and the ends duck
out,

Around one, come into the middle,
Box the gnat, then face the middle,
Circle up four to the time of the
fiddle.

Circle four, make one full turn,
A full turn around, then trail through,
Around one, to a four in line,
Go forward eight and back in time.
Arch in the middle and the ends duck
out,

Around one, come into the middle,
Box the gnat with your right hand,
Corners all left allemande.

* * *

THE PHILANDERER

(Luke Raley, San Leandro, Calif., 1956)

Heads go forward and back you do
Forward again and pass right thru
Face your own partner go right and
left thru

(Each head man with opposite lady on
his right as partner in the right and
left thru.)

With your new gal you pass thru two
Face that partner right and left thru
(Each head and side man now, with
original corner on his right as partner
in this right and left thru.)

With your new gal you pass right thru
Face that partner and allemande left
... etc.

* * *

HI MAW

(Frank Tyrell, Mill Valley, Calif., 1956)

Head two ladies chain to the right
Turn 'em around in the middle of the
night

New side ladies chain you do
Couples 1 and 3 you cross trail thru
Meet behind the sides with a right
hand round

Sides pass thru and everybody
Do Paso . . . promenade your corner

* * *

BREAK

(George Waudby, Tucson, Ariz., 1956)

Head ladies chain across the track
All four ladies chain right back
Head ladies chain to the right and
everybody

Allemande left . . . etc.

* * *

Western Jubilee Records

present

Record No. 727

WALTZ MIGNON

B/W

THREE RIVERS STRUT

Waltz Mignon is by Mike Michele who gave
you Calico Melody and Near You. This will
prove to be a favorite with all round dancers.
Three Rivers Strut is a very popular Two-Step
by Jeri and Hunter Crosby. This record is a
2-sided hit! Instruction sheets of course.

Also

Record No. 613

FORT SMITH

B/W

CATTLE IN THE CANE BREAKS

Music for this wonderfully alive instrumental
is by Pancho Baird's Gitfiddlers, featuring
Orville Burns on the fiddle.

Both of the above records are
available on 45 and 78 RPM.

**Western Jubilee Record
Company**

3703 North 7th St.

Phoenix, Arizona

THE GOOSESTEPPERS

A peek into the mind of a worker ant would probably reveal a feeling of "oneness" or "togetherness" with the nest; no doubt a worthy feeling for an ant or a bee, and necessary for the survival of their economy. A regiment of marching soldiers or a lynch mob is governed by this same drive . . . but is this really something to cherish as a human feeling? Where then is "individualism?"

How far does one go in an attempt to avoid being "different" before the thing that makes you "you" disappears? Are you ever victim of a "fenced in" feeling when you listen to the television and radio commercials trying to sell you the sameness of "this is the standard product?" Do you think of identical prison cells when you see a housing development?

How long before you can boast without going out of your own town that "I've seen America"? Already the sectional differences that make travel interesting are being ironed out . . . and the pressure is on to mould people's minds to the same stereotyped patterns.

How much of savour will life have lost when the country is made up of identical John Does married to identical Jane Does living in identical coops in identical cities?

Let's send that square dance standardization committee back to the ants and bees!

(Sure, this is controversial; anybody want to man the literary guns on the other redoubt?)

"No lady will refuse to dance without giving some good reason for her refusal."

—"Clendenen's Quadrille Book, 1899

NEW

Sunny Hills Record

AC 112 S Boil the Cabbage Down
AC 112 SO Heck Amongst the Yearlings

Sunny Hills Record

AC 113 S Wake up Susie
AC 113 SO Old Joe Clark

All Snappy Hoedowns

played by JACK BARBOUR and his
RHYTHM RUSTLERS

SUNNY HILLS RECORDS

Sunny Hills Barn
Fullerton California

'JONESY'

CALLS

777

Smile Darn Ya Smile
Santa Claus Is Comin' To Town
(Without calls)

Smile Darn Ya Smile
Santa Claus Is Comin' To Town
(With calls by Jonesy)

778

779

Down Among The Sheltering Palms
Drivin' Nails
(Without calls)

Down Among The Sheltering Palms
Drivin' Nails
(With calls by Jonesy)

780

Music for all numbers by
Frankie Messina and The Mavericks
All numbers also available on 45 RPM

MAC GREGOR RECORDS

729 SOUTH WESTERN AVE. • LOS ANGELES 5, CALIF.



PIGTAILED PROMENADE

By Olga Kulbitsky



CHIMES OF DUNKIRK MIXER

(French-Belgian Circle Mixer)

This merry old French dance, known to many as "Carillon de Dunkirk," is a favorite ice-breaker with many recreation leaders. The claps and stamps represent the peal of the bells.

Olga

Record: Folkraft 1159 A

FORMATION: Double circle, partners facing.

Measures

I.

- 1- 2 STAMP THREE TIMES in place,
- 3- 4 CLAP OWN HANDS THREE TIMES,
- 5- 8 TWO-HAND SWING with partner. Cross and join both hands with partner, right hands joined over left, and turn once clockwise with eight Running steps.

II.

Release left hands, keeping right hands joined.

- 9-12 BALANCE TOWARD, AWAY, TOWARD and AWAY from partner, stepping forward on Right foot and backward on Left foot. Partners greet each other, introduce themselves and get acquainted while balancing toward and away from each other.
- 13-16 RIGHT-HAND SWING with partner once around with Running steps and PROGRESS LEFT to new partner.

Repeat entire dance, getting acquainted with a new partner each time.

JUMP JIM JO

Here is another dance that will keep the children jumping. The "conga" line variation of this American song play will be welcomed by all who enjoyed the "Bunny Hop."

Record: Folkraft 1180 B

FORMATION: Single file "conga" lines, anywhere around the room, hands on waist ahead.

SONG

Measures

- 1- 2 Jump, jump, oh jump Jim Jo,
- 3- 4 Jump, Jump, and away you'll go,
- 5- 6 Slide, slide, and point your toe,
- 7- 8 You're a jolly little fellow when you jump Jim Jo.

ACTION

- 1- 2 ONE JUMP FORWARD, ONE JUMP BACKWARD, followed by THREE QUICK JUMPS FORWARD,
- 3- 4 REPEAT pattern of Measures 1-2.
- 5- 6 TWO SLIDING STEPS SIDEWARD RIGHT then TAP RIGHT TOE
- 7- 8 FOUR RUNNING STEPS FORWARD ending with THREE JUMPS diagonally forward right three times, in place.

STATEMENTS REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF AMERICAN SQUARES, published monthly at Newark, New Jersey, for the month of December, 1956.

1. The name and address of the publisher is: Frank Kaltman, 1159 Broad Street, Newark 2, New Jersey. The name and address of the editor is: Rickey Holden, 2117 Meadow Lane, Arden, Wilmington 3, Delaware. The name and address of the managing editor is: Rod LaFarge, 115 Cliff Street, Haledon, Paterson 2, New Jersey. The name and address of the business manager is: Frank Kaltman 1159 Broad Street, Newark 2, New Jersey.

2. The owner is: Frank Kaltman, 1159 Broad Street, Newark 2, New Jersey.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amounts of bonds mortgages, or other securities are: none.

4. Paragraphs 2 and 3 include, in cases where the stockholder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such a trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Frank Kaltman

Sworn to and subscribed before me this 3rd day of December, 1956.

Cosmo G. Canigano, Notary Public
(My commission expires June 11, 1959)

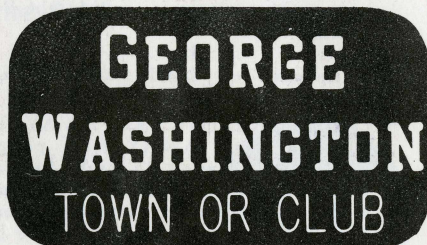
Coming Events

- Dec. 27-31 **Lake Murray Lodge, Okla.** S&RD Institute.
 Dec. 27 - 31 **College Station, Texas.** Xmas Vacation Institute.
 Dec. 31 **Kulpsville, Pa.** Mac's Barn. New Years Eve SD Party.
 Dec. 31 **E. Bridgewater, Mass.** Square Acres. Rickey Holden.
 Jan. 6 **White Plains, N. Y.** Westchester Ass'n. Rickey Holden.
 Jan. 9 **Bethesda, Md.** S.D.A.M.C. Rickey Holden.
 Jan. 12 **Skokie, Ill.** Rickey Holden.
 Jan. 18-19 **Tucson, Ariz.** 9th Annual SD Festival.
 Jan. 19 **Schenectady, N. Y.** Rickey Holden.
 Jan. 19 **Fort Supply, Okla.** SD Festival.
 Jan. 20 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Jan. 20 **Grass Valley, Calif.** March of Dimes SD.
 Jan. 28-31 **Winston-Salem, N. C.** Rickey Holden.
 Feb. 9 **Houston, Texas.** 5th Annual Couple Dance Festival. Workshop 2-5 P.M. Dance 8-11 P.M.
 Feb. 11-16 **Havana, Cuba** Rickey Holden.
 Feb. 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Feb 17-24 **Kerrville, Texas** Recreation Lab.
 Feb. 22-23 **Phoenix, Ariz.** 10th Annual SD Fest.
 March 8-9 **Mobile, Ala.** SD Festival.
 March 9 **Houston, Texas.** SD Festival.
 March 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 March 22-24 **Long Beach, Calif.** State SD Convention.
 April 5-7 **Yuma, Ariz.** SD Festival.
 April 6 **Tulsa, Okla.** SD Festival.
 April 21 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 May 4 **Oklahoma City, Okla.** SD Jam-boree.
 May 19 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 May 30 to June 2 **San Diego, Calif.** State FD Festival.
 June 13-15 **St. Louis, Mo.** National SD Convention.

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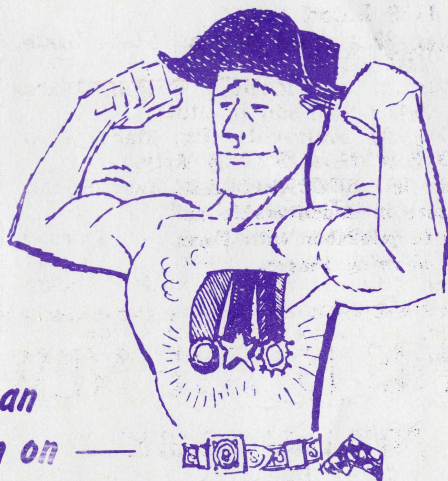
BLUE ENGRAVERS, 902 S. Averill Ave., San Pedro, Calif.

Men-ya gotta

"Be a Hero"



*to make an
impression on —*



"The Object of your Affections"

We're only kiddin' - just trying to nail your attention on a couple of new singing square dances that we know darned well you'll enjoy.

BRUCE JOHNSON

calls these two razzle-dazzle numbers and, when Bruce calls a dance, man - it's been called! The SUNDOWNERS BAND tosses in some crackin' good music and our hi-fi recording methods make the caller and music come alive.

RUTH STILLION (one in a million) stewed up the dance for "Object Of Your Affections" and its smooth, surprise-packed movements are pure dancing delight. The shuffling rhythm starts to tickle as it enters the aural canals (ears, to you) and explodes into a savage beat as it exits from the pedal phalanges (toes, to you). The whapper-upper of the dance to "Be A Hero" prefers to remain unknown, being short on life insurance and mindful of the wrath of aroused square dancers.

C'mon on, be a sport - *try these!*

#7454, 78 r.p.m., with calls by Bruce Johnson

#7154, 78 r.p.m., instrumental - for carefree callers

P. S. Last month's release, "BASIN STREET BLUES" is creating more excitement than the election. You're not to be considered normal if you haven't tried it.

P. S. S. Our **NEW** catalogue is ready - get a copy from your dealer or drop us a card.

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